1991

STRAWBERRY FIELDS

BRODAX

TYPE FACES S.F.

© has a delicate appeal!
I like it

AL → I have no copies of these

TYPE FACES S.F.

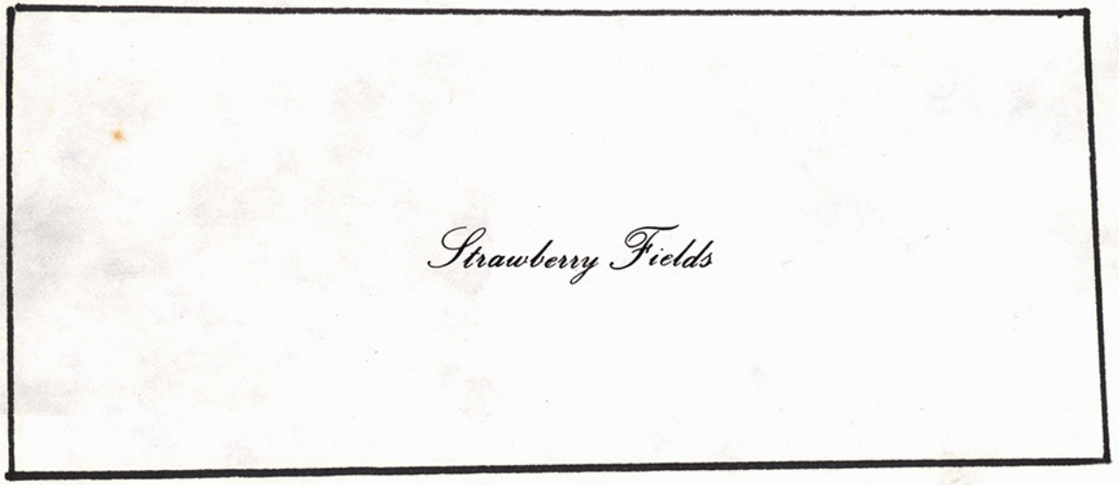
(C) has a delicate appeal!
I like it

AL → I have no copies of these

STRAWBERRY FIELDS

(B)

strawberry fields



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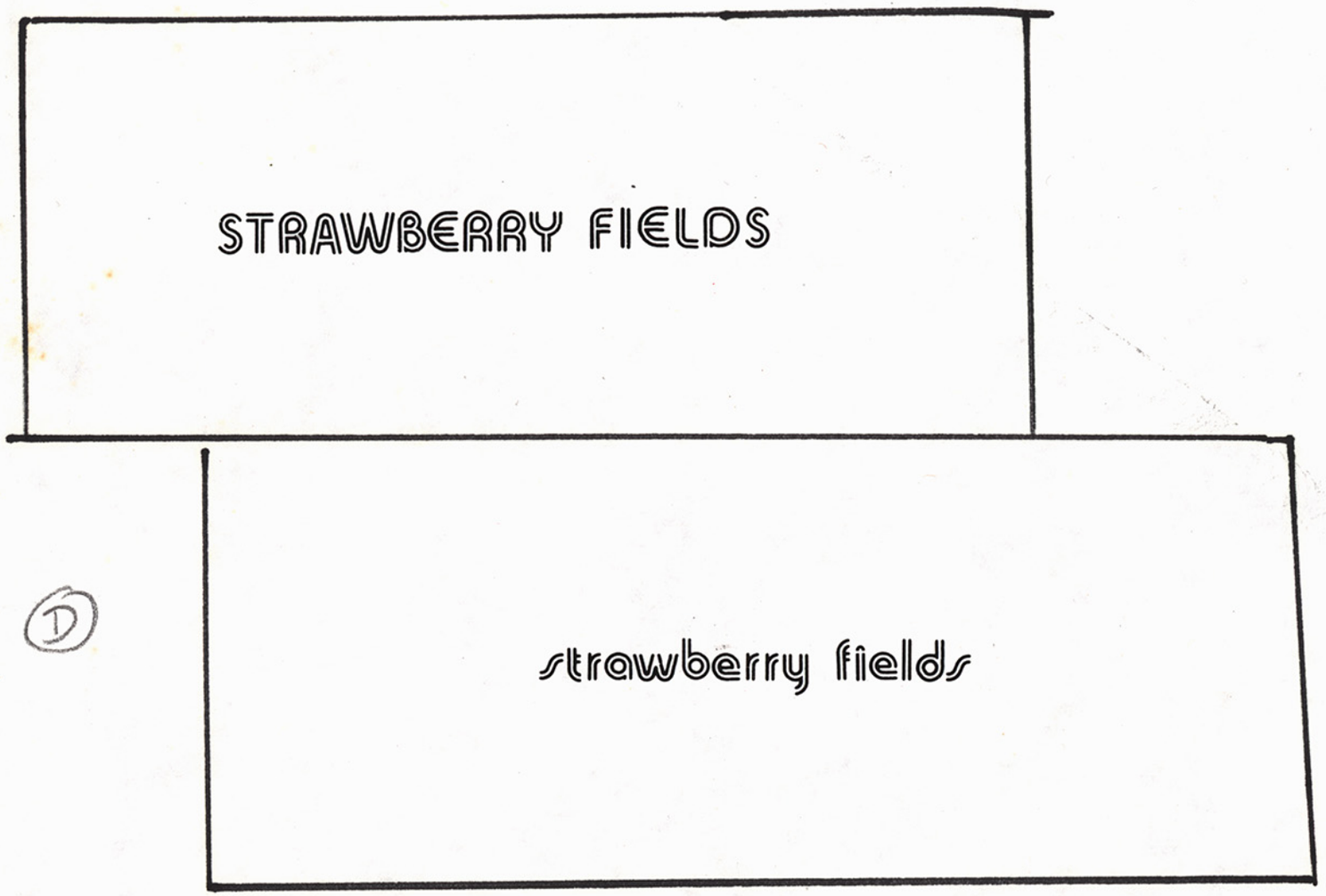
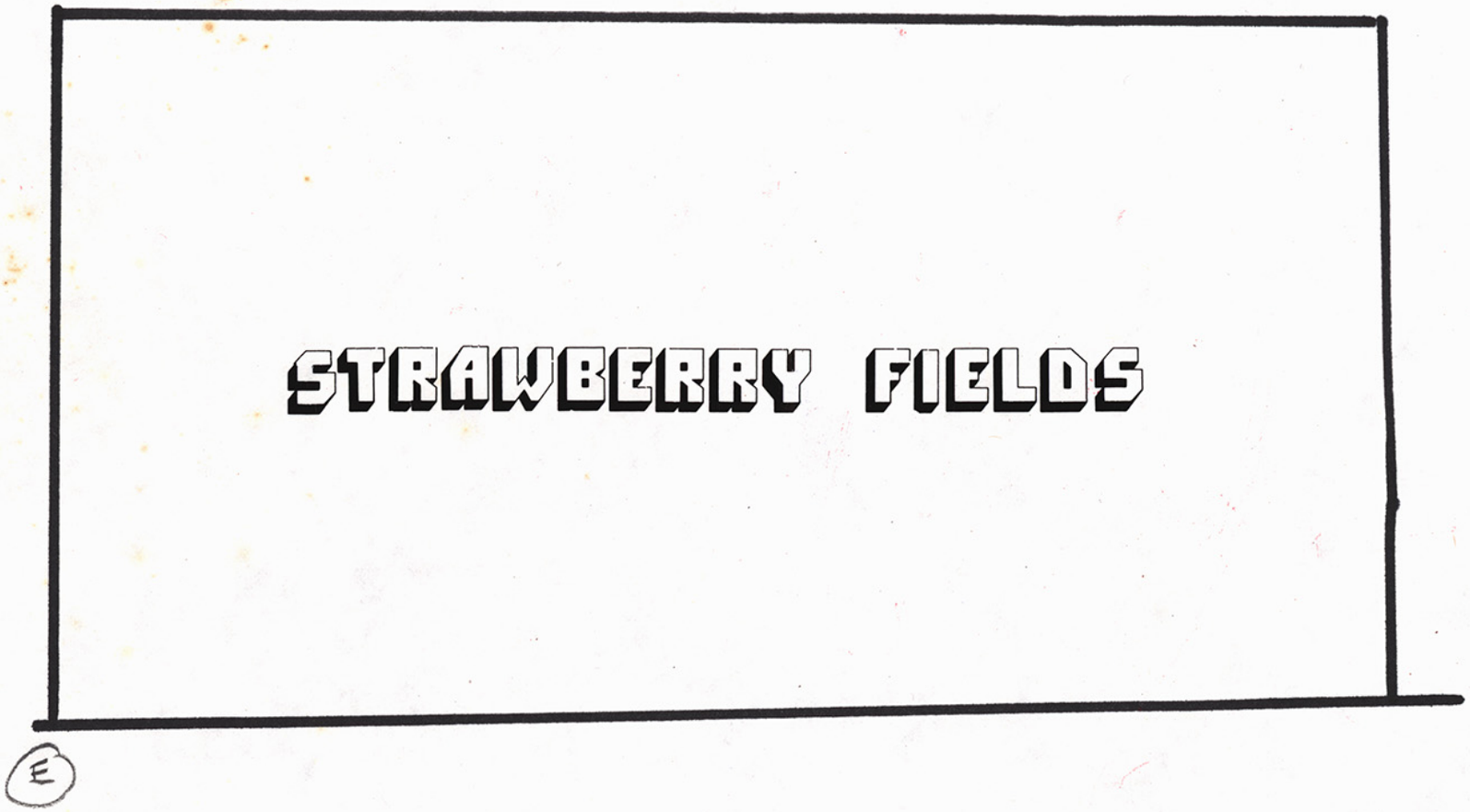
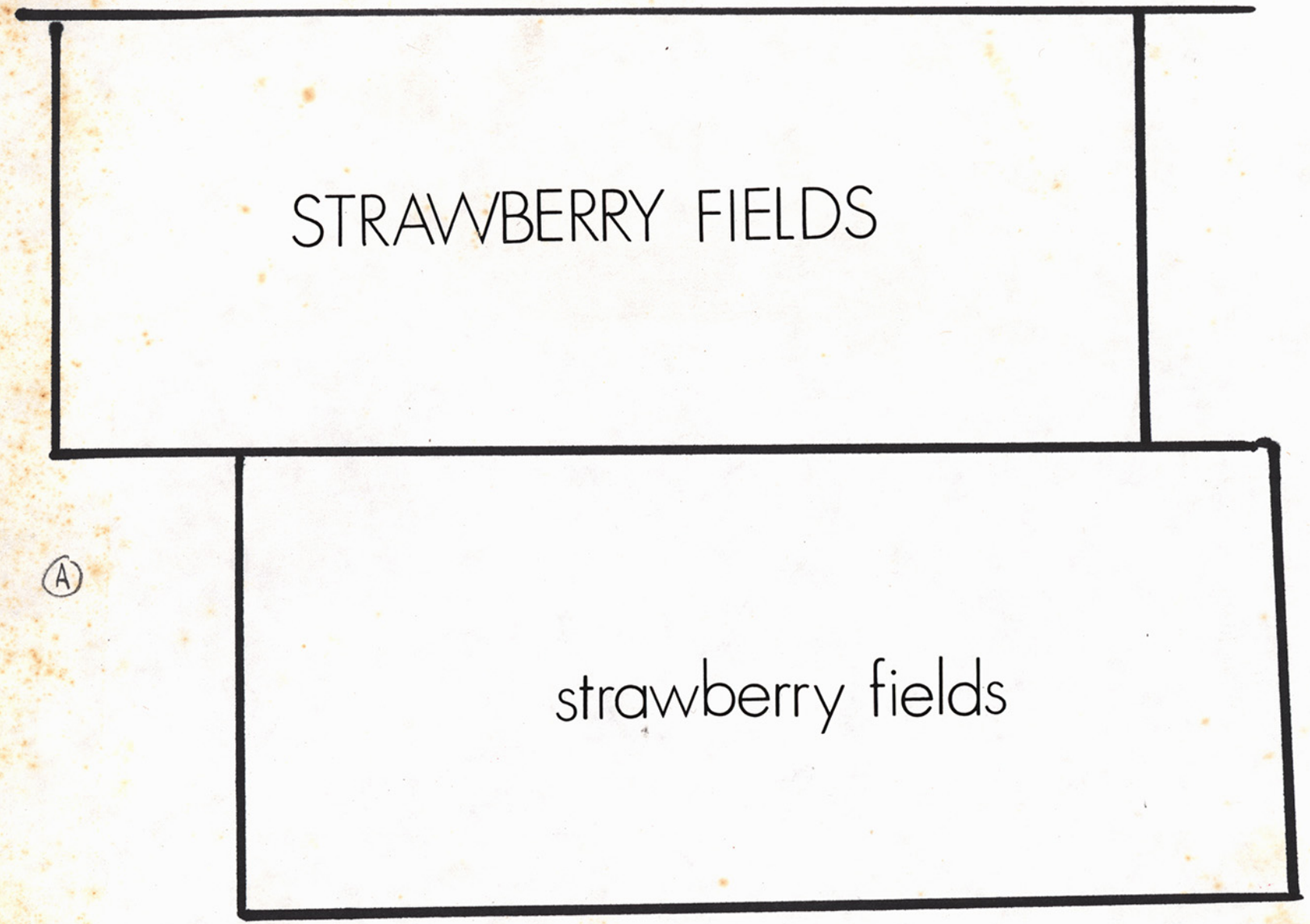

STRAWBERRY FIELDS
strawberry fields


STRAWBERRY FIELDS

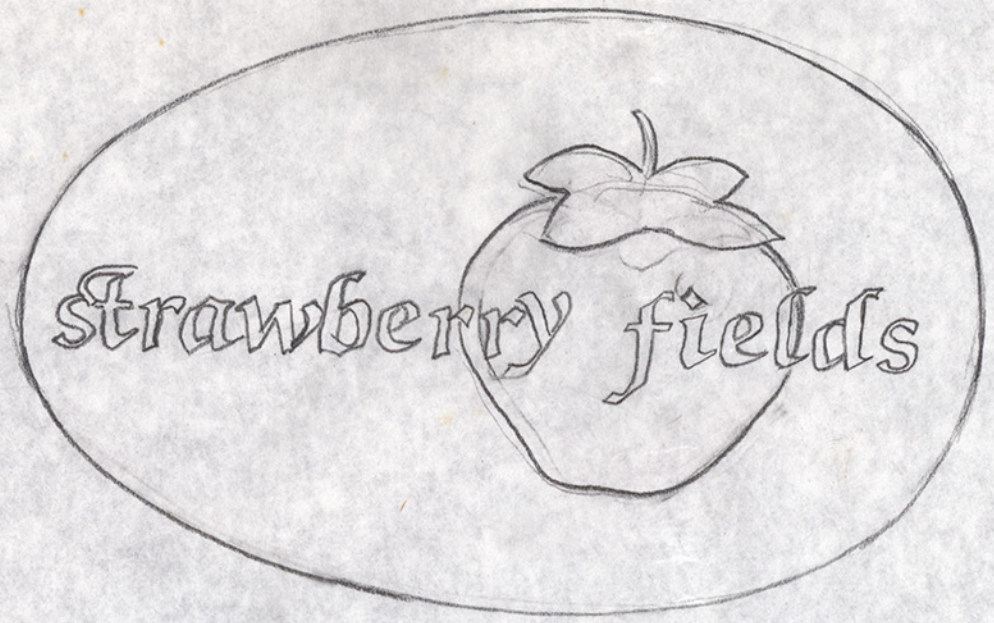


(A)

STRAWBERRY FIELDS

(F)

strawberry fields


Strawberry fields

SOTHEBY'S

FOUNDED 1744

1334 York Avenue, New York, New York 10021
Telephone: (212) 606 7000
Telex: New York 232643 (SPB UR)

May 21, 1990

Mr. Al Brodax
Brodax Film Corporation
45 Cedar Hill
Weston, CT 06883

Dear Mr. Brodax,

It was a pleasure meeting you today and having the opportunity to view artwork from the film "Strawberry Fields".

Judging from the photographs of the "Strawberry Fields" film, it looks as though it is an exciting project. As we discussed, Sotheby's would certainly be interested in the possible sale of cels from the new film based on its success.

As I mentioned to you , the last major animation art sale we had was the artwork from the film "Who Framed Roger Rabbit" consigned by the Walt Disney Company. We were approached by the Walt Disney Company long before the film was released and we agreed to have the sale provided that the film was an enormous success. Sotheby's had always sold material from the vintage films, but nothing this new. This really was a new concept for us. As it turned out, not only was the film very popular, but the animation art sale was extremely successful, fetching twice as much as we expected. In general, Disney animation art fetches more that the other studios such as Warner Bros., Max Fleischer or Hanna Barbera.

Thank you for your interest. Please do not hesitate to call me at (212) 606-7424 if you have any further questions.

Sincerely yours,

Dana Hawkes

Dana Hawkes
Department Head
Collectibles

CHRISTIE'S
EAST

A Division of Christie, Manson & Woods International, Inc.
Fine Art Auctioneers Since 1766

April 18, 1990

Mr. Al Brodax
Fax number (203) 222-8121

Dear Mr. Brodax,

As per our telephone call on Wednesday April 18th regarding the celluloids from "The Yellow Submarine" and "Strawberry Fields". I would like to reiterate Christie's interest in seeing these works and discussing the possibilities of consignment.

When Eric Alberta returns next week I would like to schedule a time to get together.

If you have any further questions please do not hesitate to call me at (212) 606-0543.

Sincerely,

Joshua M. Arfer
Assistant Vice President
Director of Animation and Collectibles

☐ 344
Two "Yellow Submarine" Celluloids, the first, depicting a surprised Paul McCartney being approached by a gigantic hand, and the second, depicting George Harrison and Paul McCartney with a propellor, both matted and sealed in their original wrapping, with "One Of A Kind Original Art" seal and Certificate of Authenticity. *11 by 16in. (image size)* (2)

$600-800

☐ 345
Celluloid from the "Yellow Submarine", depicting John Lennon with arms raised, the Evil Glove and imagery from the "Lucy In The Sky With Diamonds" scene, matted and sealed in original plastic wrapping, with "One Of A Kind Original Art" seal and Certificate of Authenticity. *11 by 16in. (image size)*

$600-800

☐ 346
Celluloid from the "Yellow Submarine" depicting John Lennon with hands on hips, and the Blue Meanie holding the bull dogs on a leash, matted. *13 by 16in. (image size)*

The bull dogs were edited from the original American version of the movie

$600-800

☐ 347
Celluloid from the "Yellow Submarine", depicting John Lennon running while the bull dogs growl, matted and sealed in the original plastic wrapping, with "One Of A Kind Original Art" seal and Certificate of Authenticity. *11 by 16in.*

$500-700

☐ 348
Celluloid from the "Yellow Submarine", depicting the Blue Meanie in the foreground with the four Beatles in the rear, matted and sealed in the original plastic wrapping, with "One Of A Kind Art" seal and Certificate of Authenticity. *11 by 16in.*

$600-800

☐ 349
Miscellaneous Lot of John Lennon Memorabilia, including a Dutch "Bag One" lithograph series, 1970, a second edition "In His Own Write", and a "A Spaniard In The Works", both published by Simon & Schuster, New York. Together with two John Lennon and Yoko Ono albums, the first "Two Virgins", and the second an unopened "Wedding Album". (5)

$350-450

HERMAN'S HERMITS
SATURDAY, JUNE 12th 1:00 P. M.
AT THE ACADEMY OF MUSIC
3.50, 4.50, 5.50 (INC. TAX)
MAIL ORDERS ACCEPTED – ACADEMY OF MUSIC
THE DAVE CLARK 5
AT THE ACADEMY OF MUSIC
3.50, 4.50, 5.50 (INC. TAX)
FRIDAY, JUNE 18th 7:30 P. M.
MAIL ORDERS ACCEPTED – ACADEMY OF MUSIC
– FIRST AMERICAN CONCERT –
The Kinks & the Moody Blues
AT THE ACADEMY OF MUSIC
3.50, 4.50, 5.50 (INC. TAX)
SATURDAY, JUNE 19th 1:00 P. M.
MAIL ORDERS ACCEPTED – ACADEMY OF MUSIC
THE BEATLES
SUNDAY, AUG. 15th 8:00 P. M.
SHEA STADIUM
4.50, 5.10 5.65 (INC. TAX)
PLEASE ENCLOSE 25c FOR MAILING & HANDLING
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THE FIRST NEW YORK FOLK FESTIVAL
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ALL TICKETS AT CARNEGIE HALL BOX OFFICE
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358

☐ 350
Beatles Candlestick Park Concert Tickets, four tickets to the August 29, 1966 concert (used). Together with an Official Beatles Fan button, 1964, NEMS Ltd., two "Beatles (U.S.A.) Ltd." booklets, and a Beatles 1963 London Palladium concert poster (condition poor). *38 by 25in. (poster).* (8)

$350-550

☐ 351
Beatles, Original Proof of "Get Back", (unreleased), framed with the Beatles "Please Please Me" album cover. *17 by 30in.*

$600-800

☐ 352
Beatles Ticket Stub and Program for Carnegie Hall, *1964*, (ticket distressed). Together with a miscellaneous lot of Beatles ephemera including magazines, newspaper articles, gum cards, books, and an Irish cloth wall-hanging. (approx. 16)

$100-150

DIRECTOR JAMES FOLEY PRODUCERS JERRY TOKOFSKY
AND STANLEY ZUPNIK SCREENWRITER DAVID MAMET
CINEMATOGRAPHER JUAN RUIZ ANCHIA
CAST AL PACINO • JACK LEMMON, ALEC BALDWIN • ED HARRIS
JONATHAN PRYCE • ALAN ARKIN • KEVIN SPALEY
POST-PRODUCTION

MANCHILD

DIRECTOR HERB FREED
SCREENWRITER MARION SEGAL PRODUCER DAVID FROST
CAST FRESH NEW FACES FROM 'THE STREET'
POST-PRODUCTION
AVAILABLE FOR DELIVERY DECEMBER 1991

ROMPER STOMPER

WRITER/DIRECTOR GEOFFREY WRIGHT
PRODUCERS DANIEL SCHARF AND IAN PRINGLE
CAST RUSSEL CROWE, DANIEL POLLOCK, JACQUELINE MCKENZIE
POST-PRODUCTION
AVAILABLE FOR DELIVERY APRIL 1992

F E A T U R I N G

THE DARK BACKWARD

DIRECTOR ADAM RIFKIN PRODUCERS BRAD WYMAN AND
CASSIAN ELWES SCREENWRITER ADAM RIFKIN
CAST JUDD NELSON • BILL PAXTON • LARA FLYNN BOYLE
WAYNE NEWTON • ROB LOWE
AVAILABLE FOR IMMEDIATE DELIVERY

MADDER BLUE

DIRECTOR BRUCE MALMUTH EXECUTIVE PRODUCER HARRIS TULCHIN
PRODUCERS GAIL VIOLA AND BRIAN ALLMAN
SCREENWRITER ELTA BLAKE CAST TO BE ANNOUNCED
PRE-PRODUCTION
START OF PRINCIPAL PHOTOGRAPHY MARCH 1992

DINGO

CTOR ROLF DE HEER EXECUTIVE PRODUCER GIORGIO DRASKOVIC
PRODUCERS ROLF DE HEER • GIORGIO DRASKOVIC
MARIE-PASCALE OSTERRIETH • MARC ROSENBERG
CREENWRITER MARC ROSENBERG MUSIC MICHEL LEGRAND
AND MILES DAVIS CAST COLIN FRIELS • MILES DAVIS
AVAILABLE FOR IMMEDIATE DELIVERY

SKEETER

DIRECTOR CLARK BRANDON PRODUCERS JAMES GLENN DUDELSON
AND KELLY RUBIN SCREENWRITERS CLARK BRANDON AND
LANNY HORN CAST RICHARD HURD • TRACY GRIFFITH
MICHAEL J. POLLARD • SARAH DOUGLAS
MICHAEL HORSE • CHARLES NAPIER
PRE-PRODUCTION
START PRINCIPAL PHOTOGRAPHY JANUARY 1992

ECOPHORIA

OR RÉNE DAALDER EXECUTIVE PRODUCERS WILLIAM HORNADAY
DENIS WIGMAN PRODUCER KEES KASANDER SCREENWRITERS
RENE DAALDER WITH DOUG FREEL AND WILLIAM VIGIL
BALTHAZAR GETTY • DREW BARRYMORE • ALICE KRIGE
PRE-PRODUCTION
TART PRINCIPAL PHOTOGRAPHY DECEMBER 1991

STRAWBERRY FIELDS

DIRECTOR AL BRODAX PRODUCER LOUIS SCHURE ANIMATION CGL STUDIOS
MUSIC LENNON/McCARTNEY SONGS PERFORMED BY MICHAEL JACKSON
CYNDI LAUPER • CROSBY STILLS & NASH • ROBERT PALMER • SIEDAH
GARRETT • CHEAP TRICK • LUTHER VANDROSS • STEVIE RAY VAUGHAN
CAST OF CHARACTERS FROM LENNON/McCARTNEY SONGS
IN PRODUCTION
AVAILABLE FOR DELIVERY NOVEMBER 1992

STEPHEN KING'S

HE LAWNMOWER MAN

BRETT LEONARD EXECUTIVE PRODUCERS EDWARD SIMONS
STEVE LANE • ROBERT PRINGLE • CLIVE TURNER
GIMEL EVERETT SCREENWRITERS BRETT LEONARD
AND GIMEL EVERETT CAST JEFF FAHEY
PIERCE BROSNAN • JENNY WRIGHT
POST-PRODUCTION
AVAILABLE FOR DELIVERY JANUARY 1992

TRUE ROMANCE

DIRECTOR WILLIAM LUSTIG EXECUTIVE PRODUCERS STANLEY MARGOLIS
AND SAMUEL HADIDA PRODUCER SAMUEL HADIDA
CO-PRODUCER DON EDMONDS SCREENWRITER QUENTIN TARANTINO
CAST TO BE ANNOUNCED
PRE-PRODUCTION
START OF PRINCIPAL PHOTOGRAPHY JANUARY 1992

AUGUST
ENTERTAINMENT

LOS ANGELES
TEL (213) 658-8888
FAX (213) 658-7654
TLX 3775728 AUGUST
838 N. FAIRFAX AVE.
LOS ANGELES, CA 90046

LONDON
TEL (4481) 742-9099
FAX (4481) 742-9311
10, ARMINGER RD.
LONDON, W12 7BB

OFFICE DURING FALL AFM
TEL (213) 576-6835/36
FAX (213) 576-6837
101 SANTA MONICA BLVD.
(AT OCEAN AVENUE)

S C R E E N I N G

EENINGS WILL BE HELD AT SKYWALKER SOUND • 3000 OLYMPIC BOULEVARD • (213) 315-5200

RE SLEEPING DOGS LIE (final cut)
_____ OCTOBER 23 _____ 1:00 PM WEDNESDAY

DINGO

AUGUST ENTERTAINMENT • AUGUST ENTERTAINMENT • AUGUST ENTERTAINMENT • AUGUST ENTERTAINMENT • AUGUST ENTERTAINMEN

AFM
10/21-27/91
Loews
Santa Monica
Beach
Hotel

• Rene's (DAHLDER) cohorts are:

Kees KASANDRA (ECOTOPIA PRODUCER)
ROLAND WIGMAN
ALL ARTS PRODUCTIONS, INC.
SARPHARISTRAAT 117
1018 OD AMSTERDAM, HOLLAND

(The name GAGA is mentioned here + there. I think it is a reference to Le Gue's Company, Electrogig.)

I hope this information is of help to you. I'm sorry there are no phone nor fax numbers.

If I can be of further help, please let me know.

Sincerely,

Eleanor

P.S.

The barbeque at Norma's was a great success. Sue even baked a Cake in the shape + color of the Gerry House. I'm sure Louis didn't get any sleep that night because he was kissed roundly by everyone. It was sad in a way because it was probably the last time we would all be together + we all had some good stories + some good laughs! ER

STARCOM INTERNATIONAL, INC.

1249 Pineville Road, New Hope, Pennsylvania 18938
215-598-0428 FAX 215-598-0848

BY FAX: 212- 692-9693

June 10, 1991

Mr. Roy Furman
Furman Selz
230 Park Ave.
NY, NY 10169

Dear Mr. Furman:

Bill Shea suggested that I submit to you our audio and video tapes for "Strawberry Fields" and also fax to you our information about the film. I would like to inform you of the financial basics as well. They are as follows:

1. $20 MM budget.
2. $9 MM spent thus far.
3. $11 MM to be raised - $1 MM to buy out Vestron and ITC's participation $7.5 MM to complete the production; $2.5 MM Letter of Credit for Prints and Advertising. (This $11 MM will be in a first position to all previous investment).
4. Presently, there are $10.75 MM of offers for distribution. They are:
   A. $5.25 MM from August Entertainment for foreign dist.
   B. $5.0 MM from RCA/Columbia (now Sony) for home video dist.
   C. $0.5 MM from Sony/Columbia Music Division for music dist.
5. Film Finance will write a completion bond at $7.7 MM.
6. Merchandising and licensing has been contracted with Surge Licensing who is responsible for all the M&L of the "Teenage Mutant Ninga Turtles."
7. The P/A is $6.5 MM. ($2.5 MM L/C + $3.0 MM from the $10.75 MM of offers + $1 MM from a prints deal).

Therefore, $7.75 MM is covered by pre-sales leaving $3.25 MM to be covered by distribution of the theatrical release in the USA; additional music revenues, foreign and home video sales; merchandising and licensing; domestic pay cable; domestic network and syndicated television.

If you like what you see and hear, then let's talk and meet over the next few days. Although we have a financial structure in mind, we welcome your expertise and involvement which could include a longer range plan for CGL Studios and our corporation. We are open to any suggestions you may have.

I look forward to hearing from you soon.

Very truly yours,

Jon Cutler

Jon Cutler
President

JC:hs
Enclosure
cc: Bill Shea
Tony Elmaleh

Kornreich
INSURANCE SERVICES

March 27, 1990

Mr. Louis Schure
CGL Studios, Inc.
4 Expressway Plaza
Suite 204
Roslyn Heights, NY 11577

Dear Mr. Schure:

As per our telephone conversation of 3/26/90, the insurance company has reviewed and approved the script for "Strawberry Fields." As such, we can bind coverage upon the receipt of your premium payment.

The following quotes, which were faxed to you 3/22/90, still apply:

Limit	Deductible	Premium
$1,000,000	$25,000	$ 7,025
3,000,000	25,000	12,294
5,000,000	25,000	14,051

We can bind coverage at one limit and increase to a higher limit if it becomes necessary to do so to satisfy the requirements of an additional insured or Distributor. Although you may not be under a contractual obligation to carry Producer's Errors & Omissions at this time, it would be prudent to protect yourself in the event of a claim. I recommend binding the coverage for at least $1,000,000 as soon as possible.

If you have any further questions with respect to this coverage, or if I can obtain other quotes for you, please do not hesitate to call me.

Very truly yours,

Andrea L. Hess
Account Executive

ALH:hb3409

KORNREICH INSURANCE SERVICES · 919 Third Avenue · New York, NY 10022-3970 · 212-688-9700 / 800-321-2122
Fax: 212-319-7509 / Telex: 126007 TWINSUR

completion bond

COMPLETE FILM CORPORATION

important current info SF-completion

FACSIMILE

May 24, 1990

Mr. Louis Schure
Mr. Al Brodax
CGL STUDIOS
Fax: 516/626-0716

Gentlemen:

Re: "STRAWBERRY FIELDS"

Per my telephone conversation today with Al, Complete Film Corporation would be very interested in providing a completion guarantee covering the rest of production and post-production on your project. I think I would be able to cover the full amount of the Japanese investment, i.e., the remaining budget, in a way that would provide these investors with full coverage against the risk of overcost or abandonment, at a going-in rate of 2.5%.

You should also know that Complete is a division of Carolco Pictures and fully reinsured at Lloyd's of London. I would want to include at least a right of negotiation on the available distribution rights for Carolco and its affiliates, including IVE.

For your information, Complete has bonded projects with a wide range of budgets, with Paul Verhoeven's "TOTAL RECALL" at $60M on the high side and "SHATTERED DREAMS," a telefilm that aired on CBS earlier this month, on the low side at $3M. In between there's "AIR AMERICA" starring Mel Gibson; Peter Hyams' "NARROW MARGIN"; Adrian Lyne's "JACOB'S LADDER"; and Oliver Stone's "THE DOORS PROJECT."

Please send the background material on "STRAWBERRY FIELDS" so I can get started. I'll ask Diane Eskenazi to share the

3000 WEST OLYMPIC BOULEVARD • SANTA MONICA, CALIFORNIA 90404 • TELEPHONE (213) 315-4767 • FAX (213) 315-4768

trailer with me.

Sincerely,

MARTIN FINK

MF/dl

"Strawberry Fields" CONFIDENTIAL

Synopsis

In the near future, a fully interactive computer network has been realized. Most people now punch the clock and do their workday shifts without ever leaving the house - minimizing human contact and the "friction" it includes, i.e. traffic, shopping, waiting in line, Indeed, during the day the streets are empty, every window filled with the glow of work/entertainment centers.

Lunch hours and evenings are filled with escapist entertainment in the computer matrix, which now becomes an alternative, purely technological dimension where all one's fantasies, no matter how wondrous, can be realized. Recreating themselves in the computer as "virtual reality constructs" in any shape or form they wish, the people effectively live double lives in parallel universes. Computer generated theme parks offer more thrills than Disneyland, more glitz than Las Vegas. There is only one strictly imposed rule in the virtual realm: true identities are not to be revealed, lest jealousy and other hazards of the real world destroy the fantasy.

Once "plugged" into the system, each disguised armchair traveler undergoes a transformation in the electronic realm. Although initially recognizable as cartoonish versions of themselves, each has the ability to metamorphose into any desired shape or form through image processing.

The first stop in the system is a central processing center which resembles Grand Central station overflowing with "Daytrippers" eager to embark to their myriad destinations. The air is filled with drifting computer generated banners full of slogans and tie-ins to suggested destinations and network propaganda slogans such as "If You Lived Here, You'd Be Home Now". (The muzak piped into the cavernous way station is of course a compilation of Beatles tunes.)

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Imagine, crowds of shapeshifting travelers waiting on platforms while destinations whiz by like so many boxcars on a cargo train, each carrying some corner of the world or fantasy landscape picking up passengers along the way. Fairy tale lands arrive to provide the perfect illusions for princes and princesses in waiting, stopping only long enough to assemble their casts of characters. Spying their destinations, the Daytrippers have only to step off the platform in order to merge with these myraid environments, echoes of transitions from movies like "Mary Poppins or "Bedknobs and Broomsticks".

While all of this daydreaming is obviously tremendously appealing, what about the real world? Who sweeps the streets and keeps the juice flowing to each computer terminal? By and large, the real world has been neglected, physical reality being all but obsolete, but still there is a detachment of special forces dedicated to the speedy restoration of any systems breakdown. This squadron of troubleshooters are half futuristic TV repairmen, half social workers, revered for technical as well as social skills everyone else has long forgotten.

One of these electronic troubleshooters is Jude, a lone search and rescue expert roaming his twenty-blocks of the city. On his rounds through the deserted city, he encounters situations which lend themselves to some hilarious social satire. When he's alerted to the wavering vital signs of an over-indulgent Daytripper, he simply puts reality back into the mix by pointing out there's no nourishment in fantasies of bountiful "Pie in The Sky", or he may have to convince a disoriented "Sleep-walker" that only in the other plane can he fly, walk through walls, or change his shape to accommodate a keyhole.

In contrast to the rest of the world, it's reality which turns Jude on, each new problem an adventure. He views the imaginary realm as nothing more than voyeuristic technology. Rather than

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idling away his time inside the computer, Jude reads the classics and listens to old music. More specifically, he is an avid Beatles fan.

Even though his job requires routine visits to the other plane, he feels himself not so much an adventurer as a commuter, wading through the fantasies of others, on call amidst the hustle and bustle of Grand Central alert to any signs of distress. It is on one of these reconnaissance missions that he for the first time glimpses intriguing messages issuing from within the fantasy plane... all of them revolving around the myth and music of the Beatles. It's obvious someone is trying to lure him into the fantasy world... but who and why?

Immersing himself in a quest for this answer, Jude (his virtual reality version) finds himself on the trail of what turns out to be Michelle, an elusive beauty involving him in a wild game of hide and seek. Fittingly for the earth-bound Jude, the first step of his amazing journey begins on the one and only real train which to everyone's amazement makes a steamy, roaring stop at one of Grand Central's platforms. Jude realizes that whomever has sent for him has unprecedented power over the imaginary realm.

Not surprisingly, the virtual reality construct who calls herself Michelle claims to share Jude's love for the lyrical riddles of Lennon and McCartney and the enigmatic worlds and mindsets to which the allude - riddles which in reality have always given Beatles' fans cause for endless speculation. What kind of a trip is the Magical Mystery Tour? Where lies the mythical and ever seductive Strawberry Fields"

Even though our two main characters have never met in the flesh, an at-first reluctant and suspicious Jude and this fantasy female began to share their dreams, fantasies and interpretations of the Beatles' songs via the virtual realm of the computer Matrix, "experiencing" joint sensations like futuristic penpals sampling

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sounds and images for each other, living in interactive symbiosis with the parallel universe of their imaginations... where eventually they fall in love.

But something sinister intrudes on their shared fantasies. It is the Walrus, a nefarious virtual reality construct obsessed with possessing Michelle - and destroying Jude by learning his true identity and thereby trace Jude's transmissions and terminate his access to the object of Walrus' love; Michelle. The danger of losing each other forever forces the lovers to break up in order to throw the Walrus off the track. They each take flight across the virtual planes, promising to meet down the Long and Winding Road in a magical place called Strawberry Fields...

But their paths are full of mystery and peril, for in the electronic realm the Walrus assumes many shapes, taking full advantage of a liberal manipulation of the laws of physics, possibly even metamorphosing between the first and fourth dimensions, but definitely preferring the cartoonishly sinister two-dimentional representation of a plain old walrus. A deliberate fish out of water in the three dimensional realm, he is a reactionary foe of the technology which so completely captivates Jude and Michelle.

Jude and Michelle's separate journeys across the Matrix are filled with riddles and dangers. Amusing characters and guides derived both from live-action and animation help and hinder them along, each in their own way suggesting a different Strawberry Fields as the lover's destination; some of these individual fantasy realms are reminiscent of the private little planet that is the domain of The Little Prince in the story of that name, but nothing is ever what it seems in a world that is nothing and everything all at once. Meanwhile, the Walrus and his henchmen are closing in...

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Finally, Jude and Michelle reunite in a peaceful, romantic Strawberry Fields dreamed up between them. But once they've arrived and embraced on the virtual plane, they realize it's not enough. Their imaginary world and adventures, as well as their fantasized identities, only exist in the mind (theirs and the computer's). It is almost painful for Jude to return to his belief that the gentle caress of the wind and the simple feel of gooseflesh, the sharing by lovers of one raincoat in a summer storm... that these are the ultimately irresistible sensations lovers need to share. It is the ultimate seduction; however, inherent therein lies great danger. For Michelle, it means risking rejection by revealing to him her true identity. What if Jude doesn't like the real Michelle?

And who is Michelle?

Michelle in fact is really Eleanor Rigby, an electronic ink and paint artist in the dreamfactory for instant wish-fulfillments: and artist who creates custom-made worlds out of circuits and semi-conductors. Although beautiful in her own right, Eleanor is a far cry from Jude's Michelle. Her life among the computer terminals and day to day struggle to keep up with other people's fantasies is made almost unbearable by the physical presence and leering advances of her ex-boyfriend, a computer modeler who whenever possible shuns the 3D aspect of his work in favor of pencil sketches and cell animation. This becomes one of the many clues leading to the revelation that he must be the Walrus!

As identities are revealed, reality becomes a weapon in the hands of the Walrus. Attempted sabotage and violence forces Jude to confront, in the real world, his enemy, his worst fears, and his love in a desperate race against time to save the woman behind Michelle... Eleanor Rigby.

Racing across the city, Jude must confront the reality he'd abandoned in the virtual realm, faced with such obstacles as

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gravity, inertia and mass. Stumbling over garbage cans and walking into lamp-posts, it also becomes desperately clear how much he is in love.

In a final confrontation in the electronic ink and paint department of the dreamfactory, Jude takes on "The Walrus" and defeats him. Groggily, he is faced with a final, even more apprehensive confrontation: for the first time he comes face to face with the woman behind his one true love...

After all they've been through, still they face each other as strangers, but there is that indescribable spark of recognition, like penpals who bridge the distance and share an intimacy transcending the limitations of time and place. All that's left to do is come together and fall in love all over again, because the ultimate location of Strawberry Fields is where the latitude and longitude of minds and hearts cross. No matter where you are, "X" always marks the spot, because ultimately Michelle and Jude realize that the great joys of life can only be found within the physical world: the gentle caress of wind and the simple feel of gooseflesh. Thus, Strawberry Fields becomes an invitation to heed the advise of yet another of the Beatles' songs, and once more "Come Together"!

STRAWBERRY FIELDS

SYNOPSIS MAY 1991

It begins where such yarns as 2001 end; to the strains of the Beatles' Across The Universe we're spinning through an oceanic cosmos that could be everything from a vision of infinity to a personal odyssey that equates galaxies with the individual cells of a living organism...all perceived by one man sitting in an empty, sunlit room; floating six inches off the floor as his disembodied voice expresses the sensation of being one with the universe, being everywhere at once...and nowhere, it seems, as his corporeal body drifts about the room...and then literally "fades" through a solid wall, as if the physical realm was virtually nonexistent...

Halfway across the city, a man receives a distress call over his mini A/V receiver as he cruises the oddly silent streets. He is JOHN MALONE, a handsome young man, an eccentric "outdoors" type in the big city, and quite a loner...not that he seems to have much choice; as he rambles through the streets splitting the world of concrete and steel, ignoring traffic lights and one-way signs, it becomes apparent the metropolis is deserted...with the only exception being dozens of pizza and various fast-food delivery boys speeding recklessly to their myriad destinations. Barely avoiding several major collisions, Malone races through abandoned streets...

...and the cosmic overview of the universe continues hurtling forward...until in the void appears a giant grid of light - the edge of the universe? But no; the grid retreats, takes on the startling form of a shimmering racquetball racket. What the man interprets to be The Racket Of God descends in a smashing backhand-

-and the man alone in his room arches backward with a groan *as his flight is accelerated in a vertiginous trajectory back through the universe on a collision course with planet Earth...*

Malone steps off the elevator into a grungy hall and finds the door of apartment 212. He picks the lock easily and he's in...

The hurtling ball's point of view bursts through the clouds into a stark white room...hits the floor and bounces against the ceiling, spinning wildly...only to become the ball in a rousing game of smash on a surreal racquetball court. It is exhilarating and frightening all at once...

...and humming to himself an old Beatles' tune, Malone produces from his survival vest an array of electrodes and alligator clips as he crosses the room to an emaciated man sitting glassy-eyed in front of a computer terminal, interfaced into the system by a sensory headgear array. Malone attaches his alligator clips to the wiring and...

...the ball bouncing around the confines of the court hits the wall and ricochets screaming in slow-motion toward the sudden manifestation of a weathered catcher's mitt

The man wakes with a jolt, gasping and disoriented. This is Malone's job; ensuring the survival in the physical world of those who have escaped through the *interactive* computer matrix known as *virtual reality*. John Malone is an electronic gunslinger, part of a detachment of special forces who are part futuristic TV repairman, part cyberparamedics; revered for their technical as well as social skills - skills everyone else has long forgotten. On any given day they may find themselves convincing disoriented "sleep-walkers" that only in the *other* plane can they fly, walk through walls, or change their shapes to accommodate a keyhole.

While Malone tries to get the emaciated man to eat something from the "care package" he's brought, the man stumbles about the room, unwilling to wake up completely. The line between fantasy and reality seriously blurred, he refuses to believe he can't walk through walls or bounce off them. The physics of hard reality don't agree, however, and the outcome is quite comical as he slams into the decor and trips over furniture. After launching himself toward the wall like the bouncing ball only to smash his head into unyielding plaster, he must finally succumb and feed his "pitiful mortal shell". Malone ignores the man's techno-transcendental philosophy and simply does his job. He's heard it all before.

He leaves the exalted man/ball with a stern warning; one more service call and he'll suspend his access to the computer matrix. The man nods solemnly, but once Malone has shut the door behind him, he plugs himself in again.

How about a little cosmic *golf..?*

It is the near future. In a world-transforming extrapolation of the TV-age, satellites and fiber-optics, a fully interactive computer network has been realized. Most people now punch the clock and do their workday shifts without ever leaving the house - minimizing

human contact and the "friction" it includes, i.e.: traffic, shopping, waiting in line.

All spare time is filled with escapist entertainment in the computer matrix, which has become an alternate, purely technological dimension where all one's fantasies, no matter how wondrous, can be realized. Recreating themselves in the computer as "virtual reality constructs" in any shape or form they wish, the people effectively live double lives in parallel universes. Computer-generated theme parks offer more thrills than Disneyland, more glitz than Las Vegas, and more eroticism than all the world's red-light districts combined - uncensored wish fulfillment within the constraints of our movie's rating - which shouldn't be too difficult, thanks to its light and comedic tone. In fact, in many ways this is sophisticated children's fare on the level of Walt Disney, George Lucas, or even *Willie Wonka And The Chocolate Factory*.

...perhaps too much so, according to ELEANOR RIGBY, an electronic ink-and-paint artist in the dreamfactory of instant wish-fulfillments, creating made-to-order worlds out of circuits and semi-conductors, the jump-off points for other people's interactive adventures in this much-advanced computer age. Her day-to-day grind is made almost unbearable by the nature of these "adventures", appealing to the lowest common denominator, or at best targeting the under-sixteen crowd with the precision of a Nintendo game. Part computer scientist, part cyber-transcendentalist, Eleanor believes that people have become so isolated by computer-commuting and home entertainment centers, that they've forgotten what it means to be part of a community, of humanity. She thinks it's time for a change...and ironically, that same technology that fractured society may be just what the doctor ordered...

Calling her scenarios "experiences" rather than "adventures" and preferring the organic to the cold, sterile 3D worlds the medium tends to offer, Eleanor attempts instead to appeal to her audience's imagination, immersing them in the secret life of plants, or the world in a grain of sand, or the romantic lyrical mysteries and riddles of her favorite songwriters, John Lennon and Paul McCartney.

But no one is interested in that stuff, argues her boss, FREDRIC WANNAMAKER, whose corporation has cornered the market with sensationalist action-adventure fare. As successful as Wannamaker is, he too is contemptuous of the passive society technology has brought about. No one ever gets their hands dirty; all survival

instincts have atrophied through neglect: there are no real men anymore. In response to Eleanor's idealism, he reactively paints himself the savior of mankind, destined to rekindle the last vestiges of man's primal instincts. But from the way he talks about it it is easy to imagine how if it weren't for his own personal greed, Wannamaker would just as soon see his captive audience of "couch potatoes" zap themselves into oblivion, so it should come as no surprise that his violent, warlike scenarios are highly effective extrapolations of today's popular videogames. It is this radical ideological difference more than anything which made their romance of two years past so notoriously short-lived. Still, Wannamaker is extremely possessive of his Eleanor, and refuses to release her from her contract, no matter how much her "experiences" fail...

In a last ditch attempt to revive her floundering career, Eleanor marches into Wannamaker's penthouse office, interrupting a clandestine meeting between the mogul and a burly sinister looking man Wannamaker introduces as REGGIE FOSTER. Wannamaker dismisses Foster abruptly and turns his leering attention on Eleanor.

She proposes to Wannamaker that virtual reality can become the first true "democratic" art form, the sum total of everyone's creativity. After all, if what they say is true and everybody has at least one good book in them, why not build a library...

Baffled, Wannamaker listens as Eleanor outlines a program that, using the lyrical inspiration of the Beatles, invites the participants to take the "Long And Winding Road" through virtual reality and interactive adventure and "Come Together" in a place woven from the fabric of everyone's dreams...mankind's first real stab at establishing a unifying, endlessly diverse collective unconsciousness created from the dreams and wishes of all residents of the global village, a concept that stays true to the spirit of one of Eleanor's heroes, John Lennon, who she believes would have responded similarly to the challenges of her time-frame.

But what is it, and how does one get there? Wannamaker asks. Eleanor doesn't know, but that's precisely the point: No one will know where they're headed until they arrive. They'll be making it up as they go along, just like life itself...

Convinced Eleanor has another flop on her hands, Wannamaker is ambivalent, calling her pipe-dream "pot-luck Nirvana".

She counters, "How about calling it *Strawberry Fields..*?"

In contrast to the rest of the world, it's reality which turns Malone on, each new problem an adventure, while he views the imaginary realm as nothing more than voyeuristic technology. Rather than idling away his time inside the computer, Malone reads the classics and listens to jazz, blues, and rock and roll, specifically the early Beatles, often feeling that the isolated life-style of his choice resembles that of the last man on earth.

Answering another routine distress call a few days later, Malone patches into the Matrix to rescue a hapless armchair traveler. He finds himself piggybacking on a fantastic rollercoaster ride based on the musical imagery of the Beatles. To his wonder, he literally becomes "a Daytripper running Helter Skelter in an Octopus' Garden In The Shade..." For a few fleeting moments, he forgot he's a lifeguard here to save a drowning man...

...until WHAM! They're both suddenly "dumped" back into reality. The inability to slowly remove one's consciousness from the virtual plane can cause serious brain damage, akin to crashing one's neurological hard-disk. Malone fights to keep the other man alive while experiencing A SERIOUS CASE OF "crossover", where the two worlds dangerously overlap, somewhat like sleepwalking or even schizophrenia. It's as if both planes were real, fantasy and reality interwoven until one is indistinguishable from the other.

The recovering man, CARL ORFF, tells him the adventure is called Strawberry Fields, a constantly evolving multi-level journey to a mythical place no one can describe, because no one has ever reached it. The closer one gets, the greater the danger of being dumped...and the worse the "crossover" becomes. It is this very real danger which has made Strawberry Fields the most requested, not unlike playing a game of "chicken"...

Go too far and it could be *fried* chicken, Malone says, not liking the Russian-roulette quality of what he hears.

But it's not only that, says the wizened old man. It's not inside the computer, it's *out there*, an oceanic feeling of one-ness with the universe, a loss of boundaries between one's self and others...and while he insists he is now able to read Malone's thoughts, he never seems to get a single one of them right.

Malone cleans Orff up and admonishes him to lay off the system for a few days. Meanwhile, Malone plans to check it out. Is this "dumping" effect just a glitch in the system, or is someone behind it? And if so, whom? And most of all, why..?

Carl smiles knowingly. He *knew* Malone was going to say that...

In her little cubicle on the tenth floor of the Wannamaker Building, Eleanor Rigby worries over the sudden rash of "crossover sleepwalking" associated with Strawberry Fields, her dream-project-turned-overnight-sensation. If she's not careful, it may become a nightmare.

Confronting her ex-boyfriend/boss, she expresses her concern, but Fredric scolds her condescendingly. He understands she's worried, that it's her first success, but there's a natural shake-down process. Every new program has a few little bugs at first...

Sure, Eleanor says. But do those little bugs kill?

No one's been killed, he assures her. So a guy thinks he can fly, or live on Pie In The Sky, or a girl gets lost looking for "Penny Lane" on Main Street, USA...who cares?

I care, Eleanor says as she turns on her heels and stomps out, determined to plug into the system and play detective for a while, making the journey to see exactly what has become of her brainchild.

Malone attends the monthly precinct meeting of the city's troubleshooters. Held in a different bar in the city every month, they dust off the unused bar stools and crack open the best whiskey. It seems more like a boy's club than a professional society, all of them misfits and rebels, some like guardian angels, some like Hell's Angels. Malone mentions with concern Strawberry Fields and its increasing danger, but the other troubleshooters are strangely quiet, shooting sullen glances at their leader, the loudest and most bullying one among them, the menacing Reginald Foster.

Ignoring Malone, they continue to share stories alluding to their indulgences in physical sensations - pain and pleasure, lust and terror, as if their position as guardians provokes them to take advantage of the outside world abandoned by a society held hostage by the vicarious thrills of the fantasy realm. As Malone angrily half-listens to these tales of sensory access, he begins to realize this ultimate freedom has twisted them all...

Wandering home on foot through the deserted night streets, Malone finds himself whistling the medley of Beatles' tunes still echoing in his head from his few moments involuntarily spent in quest of Strawberry Fields...

Once home, he eats a scant meal and tries to read a few pages from one of his favorite books, *Fahrenheit 451*, but that medley

comes back to him again. He digs through a collection of dog-eared albums, finds the one he wants, and plays the scratchy recording full blast. It's one of the most heart-rending Beatles' love songs, the wistful paean "Girl." [Conceivably throughout the movie the incidental music might consist of original Beatles' recordings to offset the cover versions, effectively providing a bridge between past and future.]

It is only through this music that we see Malone's idyllic life style is missing something. It is the reason for his melancholy; in this world, he is a misfit, utterly alone...

His gaze wanders to the computer beneath a stack of books and yellowed magazines. Is his sudden obsession with the elusive Strawberry Fields professional, or personal? Is it duty...or curiosity? Even he isn't sure.

Moments later, Malone dusts off his long-unused terminal and dives into the matrix. It's as if the glue that keeps the physical world together lets go for a moment, and when the elements are re-constructed, he's someplace else...

The first stop within the world of virtual reality is Grand Central, the main processing center. This futuristic equivalent of a computer menu nostalgically resembles New York's Grand Central Station; overflowing with tourists eager to embark; the air filled with flying banners ranging from suggested destinations to propaganda slogans such as, "If You Lived Here, You'd Be Home Now", "The Best Dreams Money Can Buy", etc. The walls are plastered with living graffiti and animated, peeling posters. Photo-booths offer enticing samples of fantasy worlds, only to eject the would-be traveler with a polite request for payment.

Crowds of shapeshifting travelers wait on platforms while destinations whiz by like huge filmstrips; so many boxcars on a cargo train, each carrying some fantasy landscape. Fairy tale lands arrive for princes and princesses in waiting. Spying their destinations, the voyagers have only to step off the platform to merge with these myriad environments, echoes of the transitions from movies like *Mary Poppins* and *Bedknobs And Broomsticks*, or *Roger Rabbit* whereby characters of the second and third dimensions freely intermingle, and perfectly normal-looking people undergo transformations along the lines of the exaggerated make-up effects so successfully featured in *Dick Tracy*. Wimps become he-men,

wallflowers blossom into centerfolds...it is a wonderland of Walter Mitty-style wish fulfillment.

Among the hustle-bustle of Grand Central, one young man stands out - not because of any outlandish costume or flattering metamorphosis, but because he seems so normal, so utterly himself, and in that way so utterly a fish out of water. It is JOHN MALONE, wandering the platform, looking for the proper train. The young troubleshooter has indulged in a few conceits, however; he no longer sports his Lennon-esque round spectacles, and his hair is slicked back. However reluctantly, John Malone appears ready to party.

Out of nowhere he hears a familiar voice; "I know what you're thinking..." which he immediately recognizes as that of Carl Orff. Orff himself, who in the real world looked much like a geriatric Danny DeVito, now looks like his "Twin", a young Arnold Schwarzenegger.

Malone pulls Orff aside and rails him for returning to the matrix so soon. Orff warns Malone with a whisper not to be a spoilsport, that in the matrix it's better not to reveal one's true identity, lest there be consequences in the real world. And besides, in disguise it's a whole lot easier to be yourself, free and uninhibited. Orff bows and introduces himself as "Sergeant Pepper", late of the Lonely Hearts' Club Band.

Malone scowls and tells him to stick close and give him a little guided tour of Strawberry Fields. Orff grins. "That's why I'm here. See, I knew you were coming..."

Malone tell him to shut up. He spins at the screech of metal and a hiss of steam as a huge REAL steam locomotive wheezes to a stop at the platform of Grand Central. The vaguely human conductor howls, "All aboard!" And Orff pushes Malone ahead of him onto the train an instant before it huffs and puffs and roars up the tracks...

They find themselves in an old-style dining car where all manner of characters mingle, not unlike an ultra-exotic version of the Orient Express.

When the train suddenly leaps from the tracks and launches into the cobalt sky, Malone loses his balance and crashes into a young, beautiful woman we recognize instantly as a glamorized Eleanor Rigby, *sans* glasses, with a few cosmetic improvements... perhaps her hair is silkier, her curves curvier (lest we forget, it's a fantasy world...). Apologizing, he searches for a handkerchief to clean the wine-stain from her dress. Before he touches her, she's

already changed...into a slicker, galoshes, and a twin-billed rain bonnet.

She tells him to back off. He does so, and her clothes change once again; a gauzy summer dress, comically metamorphosing fashion-wise through the four seasons before our eyes. Such is the magic of the virtual realm.

Eleanor introduces herself by her virtual reality handle, "Michelle." Malone starts to give his name, stopping only when Orff clears his throat and shoots him a glance. To his own surprise, Malone finds himself mumbling the first name that comes to mind; "Jude"...

Michelle is irritated by the obvious come-on of choosing a Beatles' name - a trick she just pulled herself. "Jude", huh? Like 'Hey, Jude,' right? Why not just ask me where we've met before, or what's a nice girl like you doing in a dump like this?"

Indeed, from their first confrontation in the overcrowded Pullman car, Malone and Eleanor engage in Tracy/Hepburn-like bickering in the classic hostile prelude to budding romance. Carl Orff (a.k.a. "Sergeant Pepper", which *really* burns her up) sees love coming. Malone tells him to just shut up.

Shooting into space on the steepest incline, the chug-chugging locomotive seems headed straight for Venus and Mars. In the smoky dining car, the atmosphere is wilder than the cantina in *Star Wars*. To "Jude's" amazement, every window offers a peek at another world or interpretation of a Beatles' song (ref: montage of CGL footage). Malone spots ominous groups of daredevil youngsters, obviously out for the thrills of a game of chicken promised by the buzz that has sprung up around the Strawberry Fields ride. But no one knows exactly how and when things will get out of control, since people have been known to be dumped out of the program and into a state of crossover at completely unpredictable junctures in the program, which more than other virtual reality scenarios, seems to lead a life of its own. "Michelle" interprets this as the growing pains of a group effort, but she can't be sure.

The suspense doesn't last long as, somewhere in orbit, an invisible force-field "derails" the iron horse, tearing it apart, sending fragments and passengers spinning off through space, weightless, clinging to flotsam and jetsam. Many simply "wink out", vanishing as they're dumped from the system. Others hang on for dear life...one of them is Michelle, and just as it seems she's about to be left alone

in a freefall void, a hand catches hers and drags her onto the unhinged door of a Pullman sleeping car...

It's Jude, of course, to her chagrin. Thus, our two characters embark on a desert-island fantasy, where they're first at odds, but must rely on each other for survival to the point where animosity must vanish in adversity, and a new emotion take its place. Slowly through their adventures, Jude and Michelle are "doomed" to fall in love...

Jude and Michelle's search for Strawberry Fields is filled with riddles and dangers. Amusing characters and guides derived both from live-action and animation help and hinder them along, each in their own way suggesting a different Strawberry Fields as their destination, a la *Alice In Wonderland.* Many of these characters are already provided for us by the lyrics of Lennon and McCartney (the Eggmen, The Fool On The Hill, etc.). Some of the other worlds are reminiscent of *The Little Prince*, but nothing is ever what it seems in worlds that are nothing and everything all at once.

This topsy turvy fantasy realm includes worlds where everything operates backwards, including the laws of physics; a world where Malone's imaginary persona Jude easily possesses the amazing skills of a Chinese Kung Fu master; a world where every wish or thought is answered instantaneously and it becomes necessary not only to watch one's mouth but one's mind as well.

This provides for more than a few gags as Jude and Michelle force each other to "tell the truth" by simply asking a question, the answer manifesting (sometimes embarrassingly) right in front of their eyes. Thus the young travelers learn *exactly* what they think of one another...and what they think about themselves. In this way each realizes the other is the mate of their waking dreams...

Michelle is impressed by Jude's courage and resourcefulness, although she secretly questions why someone with such contempt for the virtual realm should immerse himself in it so wholeheartedly.

Jude in turn is impressed with her knowledge and practicality, symbolized by her bag of tricks, a small handbag impossibly filled with everything one could possibly need...and some things they don't. More than once Michelle reaches into the ready handbag, six inches square, and pulls out an umbrella, or a sword, or a hundred feet of rope, or two cups of steaming hot tea, etc.

Even as Jude falls in love with this dream image of the woman of his dreams, he can't help but wonder how she knows so much about the virtual realm, in particular the potentially dangerous Strawberry Fields program....

Something sinister intrudes on their fantasy. He calls himself THE WALRUS; a nefarious virtual reality construct obsessed with possessing Michelle and destroying Jude's access to her in the virtual realm, making it very hard on Jude to take time off from his romance in the virtual plane to deal with an increasingly serious epidemic of "crossover" occurrences in the real world. On a few occasions, just before signing off and finding himself once again surrounded by the four walls of his bachelor apartment, he is on the verge of asking his lover where he might find her in the physical world in case she'd crash during his absence, but each time something in him resists...The truth is, the noncommittal nature of their *electronic penpal relationship* fits Malone's reclusive life-style perfectly well...or so he thinks.

Yet, his anxiety when out of touch with his Michelle grows more severe with each parting from the virtual realm. During his real-world struggle to turn the tide of crossover incidents - he finds himself seriously at odds with his former colleagues, led by Reginald Foster. The troubleshooters now openly have their own agenda, and part of it includes attempts to hush up the epidemic of sleepwalkers, and, ev en scarier, in some instances, to encourage the brain damaging phenomenon...

Thus Malone is engaged in battles in two worlds. Bouncing back and forth from plane to plane, he still must deal with the Walrus' attempts to turn Jude and Michelle's musical escapades into hardware-filled battlegrounds of a dozen eras; biplane dogfights, armies of cybernetic ants like so many tanks filling the desert horizon, jamming devices disrupting transmission in the virtual plane, all of which threaten to dump Jude and Michelle from the system.

Jude and Michelle's flight from danger takes them from the deepest recesses of the ocean floor to the outer limits of the universe, while the Walrus assumes many shapes, taking advantage of a liberal manipulation of the laws of physics, metamorphosing between the first and the fourth dimensions, but definitely preferring the cartoonishly sinister two-dimensional representation of a plain old walrus when it suits him, chasing Jude and Michelle to the depths of

a virtual sea when they assume the forms of mer-people. But often the Walrus' schemes backfire on him...(ref. to CGL demo).

Back in the real world, Malone answers a fateful distress call at a familiar flat and finds little Carl Orff laying on the floor, plugged into the matrix, shuddering and twitching near death. Devastated by this, Malone holds his new-found friend in his arms, encouraging him to hang on to life. Still plugged into the virtual reality, Carl smiles. It's not so bad, he says, he never really *lived* here anyway. And then, without a whimper he dies.

Footsteps bring Malone's head up. It's Reginald Foster and two burly troubleshooters. Reginald mocks Malone's emotional outburst, saying with a grin, what's one less couch potato more or less, the world's better off without them, more room for me...

Malone leaps at him, fists flying, unconsciously mimicking the posture and technique of the Chinese Kung Fu master assumed by his alter ego in the virtual realm...and he gets his ass whipped thoroughly by the three heavies, painfully yet comically illustrating the startling discrepancy between vicarious and real experience.

When the half-conscious Malone literally questions Reginald's motives, Foster laughs and tells "Jude" to just ask his girlfriend. They leave Malone sprawled next to the body of his friend.

- Malone dives into the virtual plane right there in Orff's apartment, in search for Michelle and some answers...and perhaps comfort. But there's one other motive too; a desperate escape from the pain of reality.

Jude finds Michelle in the matrix and confronts her with his knowledge. The name Reginald Foster gives her a start. Realizing she now knows the identity of the Walrus, and it all begins to make sense: Who else but Fredric Wannamaker has the power to dump people arbitrarily out of the network, or insert himself at any given point into any program - especially as an unimaginative two dimensional character, and who else would want to keep Jude away from her... As she begins to answer Jude's questions, it's too late already...As if triggered by Jude's presence, the sinister machinations of the Walrus descend upon them.

Running for their virtual lives in a last attempt to ditch their pursuer, Jude and Michelle struggle to find a place where a violent, insensate self-centered man like the Walrus could never find them - a place where lovers can not only lose themselves, but temporarily

also are lost to the world, where the here and now becomes an eternity, in the state of mind that seems to be Strawberry Fields.

And in finding it, they discover its ultimate secret, that only true love unlocks the door...or so it seems at first, but each kiss and embrace in the virtual plane offers only brief flashes of what might best be described as heaven on earth...and then they realize they really haven't arrived at all...

Michelle reasons that since they were the first ones to make the journey together, it's togetherness that has brought them this far in Strawberry Fields' quest for unifying transcendence. And it seems that love is the best way to get beyond one's self...

"Together"; the very term pains Jude, because he realizes they've never really been together, that theirs is merely a vicarious romance. Together must mean something more. Something... personal. And real, whether he wants it or not. The gentle caress of the wind and the simple feel of gooseflesh, to share one raincoat in a summer storm... those are the irresistible sensations lovers need to share. But does this loner want more than a "pen-pal"? Can he finally give himself to another person? That becomes the question... and maybe there is no answer but escape back to the real world.

Malone withdraws both from the virtual plane and his Michelle, brooding. Meanwhile, Eleanor angrily confronts Wannamaker with the truth. But to her surprise, in a final plea and proposal, the egomaniacal dream merchant Fredric Wannamaker reveals his technology as a means of passive enslavement, whereby he will inherit a pristine, virginal real world, leaving the rest of mankind behind. Paradise regained because of the long absence of human population, and resettled by a small elite. In his delusions of grandeur, Wannamaker sees himself as King Of Creation, both virtual and real..

...and Eleanor as his Queen.

But when Eleanor rejects him, he threatens to destroy her electronic lover...for real.

Alone in his apartment, Malone listens to his scratchy records and sings the bachelor's blues. Finally, he plugs into the matrix. The world diffuses...

...and becomes Grand Central. The despondent Jude walks the platform, searching the windows of all the trains, hoping for a glimpse of *her*.

It never comes. And just as he's about to leave, there's a familiar voice at his shoulder, "I know what you're thinking..."

He turns, surprised to see his old friend Carl Orff - in a construct of his real body, for a change, but just for a second, as he sheepishly admits he kind of missed the old shell. His "soul" has been immortalized inside the matrix, thanks to the symbiotic nature of the Strawberry Fields program that had "sampled" the essence of Carl's being...and thanks to Jude's girlfriend Michelle, of course...

What does that mean? Jude asks.

Carl grins. Being one with the matrix allows one access to certain information. Michelle is the one that created Strawberry Fields in the first place...

Jude is stunned, but he says it doesn't matter. Michelle isn't his girlfriend anymore.

Carl shakes his head. He's sampled their love, and Jude is kidding himself if he thinks he can just walk away. Even if they never see each other again, they'll be fools in love forever...

We've never seen each other, Jude mutters. And we never will.

If you don't act soon, you won't have a chance to change your mind - which, by the way, I know you will, Carl says. He tells Jude Eleanor is in danger, and tells him where to find her, and that in order to save her he must make that final leap of faith and confront the last adventure head on...

Wasting no time, Malone crashes out of the matrix and races across the city to protect Michelle, but he crashed so hard he's afflicted with a horrible case of crossover as he faces the reality he'd abandoned for such long stretches in the virtual realm. Frustrated by such obstacles as gravity, inertia, and mass, it is truly amazing what effort it takes to travel from point A to point B. Stumbling over garbage cans and walking into lamp-posts, it also becomes clear how much he is in love.

In a breath-taking showdown, spanning two planes, Malone must maneuver the maze of the Wannamaker building and do battle with the thugs waiting for him. Foster leaps from the shadows with two of his henchmen behind him, and for a moment it seems as if Malone will be pummeled into the ground once again when something in him snaps. He rises with a roar and attacks like a

venerated if shaky Chinese Kung Fu master, beating the hell out of all three stunned renegades, yet no one is more stunned than John Malone himself at this sudden melding of fantasy and reality.

All that's left to do is face the evil mogul Wannamaker, with a "little help from his friends"; the virtual construct of Carl Orff. In a frightening and comical duel, Orff and the Walrus play a metamorphosing game of scissors-paper-rock, outwitting each other in a style akin to the Sword In The Stone, wherein Merlin and Mad Madam Mim transform into a virtual Noah's Ark of opposing animal forces.

Orff defeats him in classic comic style, sending the Walrus crashing back into reality with a nasty case of crossover, right in the flying fist of John Malone...

But when the battles are over, Malone must prepare for a much more apprehensive confrontation; he must finally come face to face with the woman behind his true love...

After all they've been through, still they meet as strangers, for the first time revealing their true identities. They each put on their glasses for a closer look, insecurely standing for inspection...and then there is that indescribable spark of recognition, like penpals who bridge the distance to share an intimacy transcending the limitations of time and place, because it's not appearances that matter but substance, what's deep inside. Ironically, it's exactly the artificiality of the virtual plane which allows one to reveal one's innermost feelings... All that's left to do is come together and fall in love all over again - as <u>people</u> instead of dreams. After all the struggle, they finally learn the ultimate location of Strawberry Fields; paradise is where we left it; in each of us when we learn to share ourselves with others and take stock in the earth, where the latitude and longitude of minds and hearts cross, because no matter where you are, X always marks the spot...

And when you are truly in love, what else is life but a heaven on earth...

John Lennon would agree.

Rene Daalder, Bill Vigil

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UMA-LA

STRAWBERRY FIELDS

Genre: Animated Musical Fantasy

Location: The Universe

Director: Renee Daalder (ECOPHORIA)

Executive Producer: Louis Schure

Producer: Kees Kassander (THE COOK, THE THIEF, HIS WIFE AND HER LOVER, PROSPERO'S BOOKS, ECOPHORIA)

Screenwriter: Rene Daalder and William Vigil

Inspired by: The Music of Lennon/McCartney

Animation: CGL Studios (U.S), Toyo Links (Japan), Exmachina (France)

Songs By:

Michael Jackson	"Come Together"
Cyndi Lauper	"Across the Universe"
Crosby, Stills & Nash	"Blackbird"
Robert Palmer	"Baby, You're a Rich Man"
Siedah Garrett	"Hey Jude"
Cheap Trick	"Magical Mystery Tour"
Luther Vandross	"Michelle"
Stevie Ray Vaughan	"Taxman"
To be advised	"Strawberry Fields"

Budget: $ 16 Million

Status: Currently in Production

Synopsis: This vivid musical fantasy, told in state-of-the-art computer generated animation and live action, chronicles the adventures of Jude and Michelle. These two young lovers, unable to physically meet in their futuristic, but sterile society, know each other only in the realm of "virtual reality", a fantasy world created by computers and fueled by their own imaginations. Here the lovers must face and defeat an evil force, "The Walrus", who invades their dream world with the goal of destroying Jude and posessing Michelle. But for the star-crossed lovers, the most difficult confrontation is yet to come... to risk rejection by abandoning their imagined selves and meeting face to face in the "real world".

STRAWBERRY FIELDS will be licensed internationally through August Entertainment c .

STRAWBERRY FIELDS

Synopsis

It is Grand Central Station of the future. The hustle and bustle of frantic activity surrounds the train platform. But the characters in this station are like nothing anyone has ever seen before. Here each person is going through a startling metamorphosis. Ordinary people are transforming into startling and extraordinary new characters, weaklings become he-men, plain looking women blossom into centerfolds. This is the world of virtual reality, an interactive world that exists within a computer matrix where dreams can be lived and every fantasy explored.

One man, John Malone, stands out as he walks through this imaginative potpourri of fanciful figures. Malone is obvious due to his average dress and ordinary appearance. Malone is not here for fantasy; he has a job to do. Malone is a medic. It's his job to rescue "users" from the matrix who go too far or who stay in the system too long.

Malone is here to save RICHE, a young man who's been "on-line" for several days in an opium fantasy. As Malone is forced to "dump" Riche from the system, it becomes clear that the computer matrix is its own kind of drug luring people into a fantasy realm so enticing that they forget about their actual existence neglecting food and rest with potentially disastrous results.

Back in the real world, life has changed dramatically from the twentieth century. Personal computers have enabled most of the population to work in their homes minimizing human contact. Most people spend extended periods within the computer matrix for recreation never even meeting their neighbors.

These programs are designed by the Wannamaker Company whose owner, FREDERIC WANNAMAKER, believes that it is his responsibility to save mankind from itself. To do this, he has his employees design programs that appeal to the lowest human instincts and do nothing to help stimulate the "user's" intellect.

A reluctant employee is, ELEANOR RIGBY, an attractive young woman who is out of place in this sterile computer environment. Rigby has designed numerous programs which stimulate the "user's" mind. But, without the support of Wannamaker, they were doomed for failure. The only reason Wannamaker continues to employ Eleanor is his attraction for her. She, on the other hand, cannot stand the sight of her overbearing boss.

John Malone is a rebel. When he isn't pursuing his hobby (climbing skyscrapers), he's reading books. In addition, Malone feels a great obligation to help the unfortunate people whose virtual reality lives have spilled over into the real world, an attitude not shared by his fellow medics. In fact, when a man sleepwalks out of his virtual reality fantasy of a circus and tries to walk along the power lines of the city, Malone risks his life to save him while fellow medics stand on the sidelines encouraging him to jump taking bets on the outcome. Malone coaxes him back to safety. Malone learns that the man is Carl Orff, who lives just down the hall, and the two men form the early bonds of friendship.

Back at Wannamaker's, Eleanor bursts into Fredric's office to announce her latest idea. Instead of the individual fantasies they have been selling, Eleanor wants to create a collective fantasy, one that can be shared by numerous people and will grow based on their innermost dreams. The program will be developed, defined, and expanded as the user goes along. Eleanor names her program "Strawberry Fields".

As Eleanor begins work on her new program, she enlists the aid of PAUL and PRUDENCE, two long-standing rival programmers.

One afternoon Malone stops in on his new friend, Carl Orff, and finds him totally engaged in an unfamiliar computer simulation. John takes an adaptor from his medikit, plugs himself into Carl's computer matrix, and enters Carl's new virtual reality fantasy - the world of "Strawberry Fields".

The images are startling, more vivid than any other virtual reality experience. Malone and Orff find themselves swimming underwater through an Octopus's garden. Suddenly a new more ominous figure appears on the scene - a diver in a pressurized suit. He sprinkles a powder on the two swimmers that causes them to be immediately "dumped" from the system. The last image they see is the face of the diver, a grotesque snarling Walrus.

Eleanor is initially thrilled by the success of "Strawberry Fields", which is fast becoming the most popular fantasy; however, when she learns that a large number of users are being "dumped" out of the system, sometimes with potentially disastrous consequences to them, she confronts Wannamaker. He shows no concern as he assures her that it is not unusual to find an occasional problem in such a complex program. After all, "no one has died". Eleanor is appalled and so she leaves the meeting determined to enter "Strawberry Fields" and investigate the problem herself.

Malone is haunted by the images he shared in Carl's virtual reality fantasy. Alone in his apartment, he dusts off his seldom used computer and ventures once again into "Strawberry Fields", compelled by the allure that this opiate program has on the growing number of "users."

Malone finds himself at Grand Central Station. Still choosing to appear as himself rather than as an augmented computer image, Malone runs into Orff who is barely recognizable in his new alter ego persona as an incredibly handsome and muscular man. Orff offers to be John's guide on the "Magical Mystery Tour" that is about to depart from the station. The pair board the fabulous steam engine and begin their journey into Strawberry Fields.

On board, Malone meets MICHELLE, the glamorized computer alter ego of Eleanor Rigby. Reminded that real names are forbidden in the matrix, Malone assumes the name JUDE. The pair strike up a love/hate relationship as the train rockets them towards its unknown destination, encountering a wild variety of characters along the way.

Malone/Jude spots the Walrus and recognizes him as the beast who "dumped" him out of his first experiment with "Strawberry Fields". Malone/Jude lose the Walrus when an open window on the train blows all of the passengers out into space. Most of the people are dumped, but Jude is saved by Michelle. Using their combined imaginations, they set sail for a small island in the middle of the multicolored ocean. Their sweet cooperation is short-lived and the bickering begins. Michelle leaves in a fit of temper and walks into the mouth of an Omnivore, a program she herself designed. Jude assumes the guise of a Samurai warrior, strikes the monster, and slices it in half. To his dismay, the beast does not die but becomes two seperate Omnivores. He knows he will need help to free Michelle from the beast. Jude saves his place in the program and flees.

Malone seeks Carl to help him rescue Michelle but finds him in shock as result of being "dumped" by the "Strawberry Fields" program. Carl dies in Malone's arms. The system has killed!

Malone decides to return to "Strawberry Fields". Knowing that he cannot fight the beast alone, Jude/Malone decides to embrace the teachings of the Beatles and "LET IT BE". He, therefore, allows himself to be swallowed by the Omnivore. The beast with Jude/Malone in his belly wanders through the forest and is attracted to the sound of fighting. He discovers the Michelle Omnivore locked in combat with none other than the Walrus. Jude and Michelle unite and defeat the Walrus and the illusion of the Ominivores break apart. Thereafter, Jude and Michelle encounter many obstacles on their journey back towards "Strawberry Fields".

In the real world, people all over the city come together to celebrate the new found community of "Strawberry Fields". However even as a party is given to honor her for creating the program, Eleanor, who has since exited the program, works to shut it down.

A mysterious voice questions Jude about his attempts to destroy the Walrus. This unknown speaker informs Jude that the only way to have power over his enemy is to discover the Walrus's name in the real world. But Jude is once again at a disadvantage as the speaker reveals himself to be the Walrus/ the virus. And he knows that Jude is John Malone.

Reunited with Michelle, Paul and Prudence, Jude tells the three what the voice said. As they compare notes, Jude comes to the realization that Wannamaker is the Walrus! Suddenly and with no warning, the heros are under attack by evil forces sent by the Walrus. Paul and Prudence remain behind as decoys to allow Michelle and Jude to escape in a stylized jet.

Michelle and Jude admit their virtual reality love for each other, embracing in a romantic kiss. Love in the computer matrix is ultimately unfulfilling and unreal, but is there even a remote possibility that it could exist outside of the system?

Michelle/Eleanor feels duty bound to return to Wannamaker's offices and work for the safety of the program. While Jude/Malone believes that the Walrus is best dealt with from inside the realm of "Strawberry Fields"

Michelle/Eleanor emerges from her fantasy crying. But she sits down in her office to begin the task of attacking the virus. Somehow Wannamaker has learned of her plan he has her kidnapped and brought to account to him. It is then that he reveals his secret plan for the world. Outside the drab and worn down city, nature has replenished the exhausted earth and returned it to a relative Garden of Eden. Wannamaker plans to rule this new earth with Eleanor as his Queen.

In the computer, Jude encounters the spirit of Carl Orff which is now a part of "Strawberry Fields". Orff warns Jude that he must save Michelle in the real world, and he reveals her real name - "Eleanor Rigby." Now able to save the woman he loves, Jude/Malone abruptly exits the program and rushes to Eleanor's apartment.

It is dangerous to crossover from the matrix to the real world too quickly; fantasy and reality become intertwined in the mind. Malone is assailed by imaginary foes from the computer fantasy as well as Wannamaker's thugs. In this condition Malone faces his final confrontation with Wannamaker, the Walrus.

Malone storms into Wannamaker's office, only to be quickly overpowered by the thugs. Just when all seems to be lost, Malone flashes on his fantasy of the Samurai warrior and heroically defeats Wannamaker's men. With Wannamaker captured, Malone rushes to the roof to save Eleanor.

The two meet face to face in the real world. Eleanor is not the gorgeous Michelle; and Malone is hardly the hero of her dreams. Still, the chemistry between them is undeniable. The two kiss, for the first time in the real world rather than as a computer fantasy. Skyrockets explode in their minds and their hearts. For them it is true, "All You Need is Love". Together, Eleanor and John prepare to join a new world, a world reborn through love, a little help from their friends, and togetherness rediscovered in the magic of "Strawberry Fields."

All you need is Love, Love, Love is all you need.....

"STRAWBERRY FIELDS"

PRODUCTION NOTES
CGL STUDIOS

CGL Studios is a company that grew out of a research division of the New York Institute of Technology (NYIT). As a University devoted to application-oriented research, NYIT and CGL have developed significant technologies in fields which relate to television and motion picture production, particularly in two-dimensional/three-dimensional/special effects computer animation and high definition television. Principle portions of these technologies are patented.

Following years of producing special effects spots for television, and with several Emmy Awards under CGL's belt, CGL chose to enter the motion production industry based upon the unique blend of combining known literary properties with the most popular musical entities of our time. In effect, CGL seeks to produce a series of "Fantasias" with strong story lines which in essence become feature length videos with extraordinary imagery that will insure perpetual commercial value. CGL joined forces with Al Brodax, co-author and producer of the classic Beatles "Yellow Submarine" motion picture. With expert direction and total budgets that are estimated not the exceed seventeen million dollars per picture, and the ability to complete each picture in approximately eighteen (18) months, CGL seeks to create a bank of motion picture real estate. Emphasis will

also be focused on merchandising products conceived for and derived from each film, including the music properties. Most of the films will be structured as "crossovers", or to include both the young and adult audiences.

CGL Studios has been organized to produce fresh, startling and innovative motion pictures that will include a demographic spanning the very youngest movie viewer to the middle age group whose salad days ran parallel to the Beatles' phenomenon at affordable budgets. "Who Framed Roger Rabbit" has confirmed that the marketplace is receptive to innovative animation films. The longevity of revenue flows associated from the continued sales of video and merchandising product makes these business opportunities unusually exciting.

"Strawberry Fields", CGL's ongoing motion picture production, characterizes a large portion of CGL's business plan objectives. Beginning with an action oriented adventure story, the film will introduce new versions of classic Beatles music from Michael Jackson, Stevie Ray Vaughan, Robert Palmer, Cyndi Lauper, Crosby, Stills and Nash, Cheap Trick, Siedah Garrett and Luther Vandross. Technically, the film will combine three-dimensional animation, three-dimensional backgrounds and a new character look along with a variety of special effects. Portions of the film capture the movement through three dimensional

sets, with both live action and three dimensional characters interacting within these environments. Vast compatibilities exist within the CGL library to select between any of millions of colors and shades, to integrate shadows, textures, reflections, special effects, and to incorporate unlimited levels of imagery which can be either animated or live action components. These tools have been developed by CGL in order to create new and innovative entertainment programs.

RENE DAALDER
Writer/Director

Having positioned himself as a contemporary audiovisual pioneer, one of Rene Daalder's main preoccupations as a filmmaker today is to extend the vocabulary of motion pictures into the digital age.

Like the current cyberpunk generation of science fiction writers, Mr. Daalder specializes in integrating computer technology in narrative story lines, (i.e. the emergence of a futuristic interactive television-show in his recent made for Dutch TV-feature "Centipede").

In his upcoming science-fiction fantasy "Ecophoria", in which a revolt of the lower lifeforms causes a complete transformation of the world as we know it, the sub-visible microcosmic realm will be realized entirely through Computer Generated Imagery.. C.G.I. will also figure prominently in the creation of a futuristic Rock Star, who can change sex, race and personality at will for the movie project "Cyberpunk".

Currently, Mr. Daalder, along with an American/European production group, is developing a third project, "The 8th Day", which is inspired by the musical "Singing in the Rain" (Just like in that movie the plot was triggered by the talkies replacing silent movies, in "The 8th Day" computer generated movies, featuring life-like computer stars, threaten to completely overtake live-action).

His future orientation notwithstanding, Mr. Daalder has an extensive background in conventional dramatic filmmaking. In Europe he wrote and directed several highly acclaimed and

prize-winning feature films, and collaborated with the likes of Jean Claude Carriere (writer for Luis Bunuel, Milos Forman, etc.).

In America, Mr. Daalder's cult-classic "Massacre at Central High" (one of the year's best films of 1980 according to the New York Times, Village Voice, etc.), was, according to many reviewers, recently virtually remade in the form of the much acclaimed movie "Heathers".

Collaborating with famed film critic Roger Ebert, Russ Meyer and maverick trend-setter Malcolm McLaren, he worked on various incarnations of what eventually would become the notorious Sex Pistols' "Great Rock & Roll Swindle". Among his many other musical filmmaking credits is a dramatization of the group Supertramp's concept album "Brother Where You Bound?" for which he won a Grammy nomination in 1987. He has also been serving as a visual consultant on electronic and computer effects for both "Robocop" and "Robocop 2".

Working with a group of computer experts, both in his native Holland and in Los Angeles, dedicated software has been developed specifically for Mr. Daalder's projects, each of which is geared towards revolutionizing the filmmaking medium, much as digital, Midi and sampling technologies have forever changed the face of popular music.

Essential to Mr. Daalder's work however, remains his focus on strong narratives, which happen to allow the motion picture medium to take advantage of the excitement of the computer age.

KEES KASANDER

Kees Kasander is co-counder of the Dutch film production company Allarts, with the aim is to produce international feature films and television series of high commercial and artistic quality. Allarts has been involved in co-productions with Belgium, France, England, Argentina, and the United States and Canada.

With filmmakers Rene Daalder and Peter Greenaway, they share an active interest in new visual technologies. In addition to the computer visuals presently being created for "Ecophoria", their upcoming film "Prospero's Books", which stars Sir John Gielgud, will feature a large number of High Definition effects that are being created by NHK in Japan.

Allarts most recent release, Peter Greenaway's "The Cook, The Thief, His Wife and Her Lover", is currently enjoying world-wide critical and box-office success.

"Strawberry Fields"

About the Musical Artists

Michael Jackson ("Come Together")

When the Jackson 5 was formed, Five year old Michael Jackson was included mostly for novelty effect. It was Michael, however, that went on to super-stardom. Possibly the most popular performer in the world today, Jackson's talent as a singer, songwriter and dancer has earned him countless Grammy and music awards. Michael's music include "Ebony and Ivory", "Billie Jean", "Beat It", "Ben" "The Way You Make Me Feel", "Bad" and "Thriller", from the album of the same name which is the number one selling album of all time.

Cyndi Lauper ("Across the Universe")

With her bright orange hair and connections with professional wrestlers, Cyndi Lauper has had no trouble getting media attention worldwide. It is her instantly recognizable voice that has kept her on top of the music world. Lauper hits include "Girls Just Wanna Have Fun", "True Colors", "All Through the Night", "She Bop" and "Good Enough" which was feature in the film "Goonies".

Crosby, Stills and Nash ("Blackbird")

The trio of David Crosby, Stephen Stills and Graham Nash have contributed some of the finest folk-rock hits of the '60s, '70s and '80s. Frequently joined by Neil Young, Crosby Stills and Nash have been at the forefront of issue oriented Rock, from the beginning at Woodstock to the more recent Band-Aid concerts. Their hits include "Suite Judy Blue Eyes", "Marrakesh Express", "Long Time Coming", "Wooden Ships", "Our House" and "Just a Song Before I Go".

Robert Palmer ("Baby, You're a Rich Man")

Born in Batley England, and raised on the island of Malta, Robert Palmer's career has just kept growing. From his earliest performances with the group "Little Feat" up to his current success, Palmer has become one of the most recognized musicians in the world. Palmers hits include "Bad Case of Loving You", "Some Guys Have All the Luck", "Simply Irresistible" and "Addicted to Love".

After their break-up, the four separate musicians continued their spectacular careers.

John Lennon produced 13 more successful albums (including 4 #1 albums), wrote 2 books, and became a world wide advocate for peace along with his wife Yoko Ono. He had just released "Double Fantasy", his most successful solo album when he was shot and killed in 1980 while returning home from a recording session.

Paul McCartney released 18 albums either solo, with his wife Linda, or with the group "Wings". Nine of these efforts reached number one. McCartney also made the film "Give My Regards to Broadstreet" He is still active recording and touring.

George Harrison produced 13 albums, including 4 number ones. He still writes and records his own music, as well as performing with several top artists as "The Traveling Wilburys". He is also one of the driving forces of Handmade Films, producers of "Time Bandits", "Mona Lisa", "Life of Brian" and "Withnail and I".

Ringo Starr produced 9 solo albums, including a number one. He has concentrated his career on films, appearing in "Caveman" "Give My Regards to Broadstreet", "Lizstomania", "The Magic Christian", "The Last Waltz", "That'll Be the Day" and the CBS Made for Television movie "Princess Daisy".

THE BEATLES

Making up the framework for "Strawberry Fields" are the music and lyrics of what is widely regarded as the finest group of the rock era. As with "Yellow Submarine", the characters and locations are all derived from the music of John Lennon, Paul McCartney, George Harrison and Ringo Starr, The Beatles.

Formed in 1959, the band performed in small clubs throughout Liverpool. England and Germany for several years until a record store manager named Brian Epstein discovered the boys playing to packed houses in a local Liverpool nightspot known as The Cavern. Epstein refined their stage appearance, and eventually landed them a recording contract, and the rest is a part of Rock and Roll history.

From 1963 to 1970, the Beatles were at the forefront of the music and popular culture worlds. They produced 47 singles, 23 of which reached number one on the charts. Even with the early break-up of the band in 1970, 41 albums of Beatles music have been released, 18 of which charted number one. Four of their songs are among the All Time Top Ten according to Billboard magazine, including "Yesterday" which is ranked Number One. While together, the Beatles produced four feature films ("A Hard Day's Night", "Help", "Yellow Submarine" and "Let it Be") and one TV movie for British Television ("The Magical Mystery Tour").

Siedah Garrett ("Hey Jude")

Fresh, exciting and enormously talented, Siedah Garrett is one of the fastest rising musical discoveries our time. Just ask Michael Jackson, with whom she performed the duet "I Just Can't Stop Loving You" from his hit album "Bad". For this album, Siedah also wrote the hit single "The Man in the Mirror". Garrett has also performed with the likes of Quincy Jones, Donna Summer, Madonna, Kenny Loggins and Andre Crouch. She released her first solo album, "Kiss of Life" in 1988.

Cheap Trick ("Magical Mystery Tour")

Although originally formed in Chicago, Illinois, Cheap Trick received its earliest success in Japan, where their album "Live at Budokan" was recorded. It was this album that catapulted them to worldwide success. Through the years, Cheap Trick has had numerous hits, including "I Want You to Want Me", "Dream Police", "Surrender", "All Shook Up", "Mighty Wings" (from the soundtrack of the hit film "Top Gun"), and a cover version of another Beatles hit "Day Tripper".

Luther Vandross ("Michelle")

For years, Luther Vandross was one of the best kept secrets in the music business. Although millions were enthralled by his voice on countless commercials, only those inside the music business knew the man behind the voice. In the '80s, however, Luther came to the forefront of the pop and soul music world with hits like "A House is Not a Home", "Never Too Much", "Sugar and Spice", "Bad Boy", "Having a Party" and "Till My Baby Comes Home".

Stevie Ray Vaughan ("Taxman")

Guitar Whiz Stevie Ray Vaughan meteoric rise to fame started at Soul and R&B clubs in Texas. The group Stevie formed brought him to the attention of David Bowie, who asked him to play lead guitar on his hit "Let's Dance". Vaughan went on to receive the first of his grammy awards for "Rude Music" in 1983. His other hits include "Voodoo Chile", "Stang Swang", "Empty Arms", "Life Without You". Tragically, Vaughan was killed in a airplane crash shortly after recording "Taxman" for "Strawberry Fields".

"Strawberry Fields" - Artist to be advised